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RIP PRESENTS

ANTHRAX

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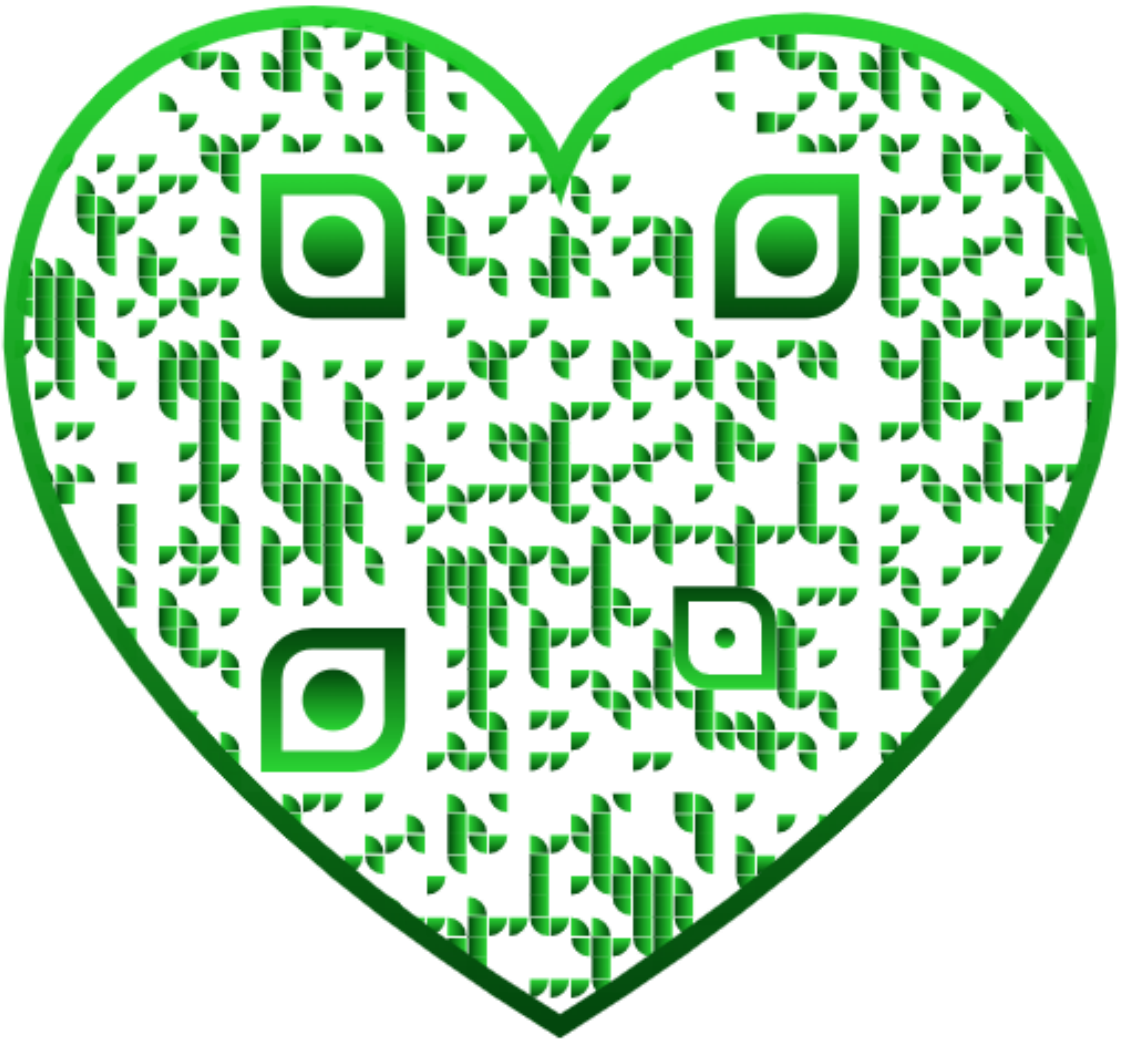

Gene Ambo

ANTHRAX

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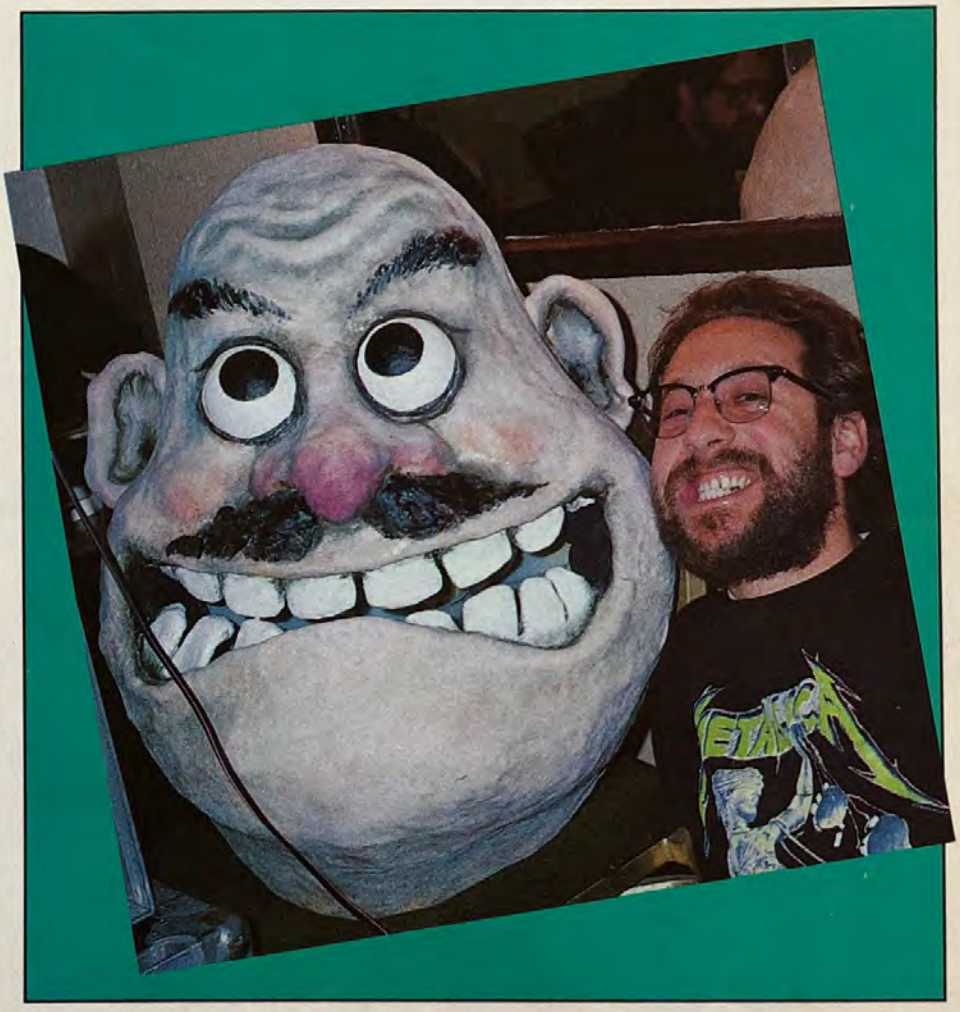

THE TIME HAS COME...

There is no metal group on the planet more deserving of their very own RIP PRESENTS special issue than Anthrax. They are a band of deep perseverance, vinyl history, visual color and character, and true honesty of musical purpose. Their world tours, legions of fans and commitment to never selling out for the quick power-ballad buck have established them as a powerful force in metal for the past several years. But what transcends even these accolades is the fact that Scott, Charlie, Frankie, Danny and Joey are among the most sincere good guys ever to wear the "rock star" moniker. To me, they're not rock stars at all, but major buds. For Anthrax fans around the world, this mag's for you. Enjoy.

—Lonn M. Friend

George Chin/Photofeatures

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AND THE MOSH GOES ON!!

There are not many rock bands that've made it out of the semi-suburban confines of Queens, New York. Kiss have done it. Ditto Simon and Garfunkel, but we're just discussing hard rock here. We'll leave the mellow stuff to the "mature" rock rags. Which brings us back to Kiss. Fine 'n' dandy, but that's an entire list of one. Besides, no disrespect intended, but they're all, ahem, edging in on their fourth decade on this fine earth. So how about a band of our generation?

So far there's been only one bunch to escape the tree-lined environs of the populous burg: mosh meisters Anthrax. A fivesome of hyperkinetic musicians who stormed their way out of Gotham and into the arenas of the world. Most wondrous of all is that, despite their many achievements—five albums, three of them gold (and a sixth, *Persistence of Time*, just released); passionate videos (most notably their commentary on homelessness in "Who Cares, Wins"); and headlining tours the world over—guitarist Scott Ian, drummer Charlie Benante, guitarist Danny Spitz, bassist Frankie Bello and vocalist Joey Belladonna have remained what they've always set out to be. That is, a band by the kids and for the kids.

But to really understand the metamorphosis that carried the frenetic fivesome to their enviable level of success in the '90s, we have to examine their humble origins as a bunch of boisterous and ambitious boys back in the early '80s....

1981 was what many in the music industry would call a year of new awareness. Bands like Diamond Head and Raven in England, Anvil in Canada, Accept in Germany, Motley Crue in Los Angeles and Manowar in New York were suddenly cropping up, bringing back a form of rebellious rock and roll music long thought dead. That music was called heavy metal. Although within a few years the heavy metal classification would grow to such large dimensions that most of these bands would find themselves in their own subcategories of thrash, glam, hard rock or speed metal, in the early '80s these groups were lumped together into one mind-expanding musical mass.

It was just before this time that two high-school buddies from Bayside, Queens—a short, wiry-haired fellow named Scott Ian Rosenfeld, and a tall, gangly guy with a "Jewfro," Danny Lilker—decided they should emulate their favorite rock stars and put a band of their own together. With Scott on guitar and Danny on bass, they went through a variety of lineup changes with their garage band.

Although I also lived in Queens at the time, I met them for the first time in late 1982, after an Ozzy Osbourne concert at the old Ritz in downtown Manhattan. At this time the lineup included a funny percussion perfectionist named Greg D'Angelo on drums (who eventually left to join White Lion—but we'll get to that later), an unpredictable vocalist named Neil Turbin, and a guitarist named Greg Walls.

By Adrianne Stone

On my way out after the show, Neil told me that his band was there, and that they wanted to play me a demo tape. He walked me to Scott's car, which bore the vanity license plate "Anthrax."

"Anthrax?" I asked. "Isn't that a cattle disease?"

"Yeah!" they all enthused. "That's the name of our band." Scott plopped a cassette into the dashboard and cranked the volume. The tunes that emanated into the street that night were crude, but powerful. More in the vein of Judas Priest and Iron Maiden than anything else, but with some element of their own that forced my attention as they blasted through the air. We swapped numbers and promised to stay in touch.

I can't remember how things started to get rolling friendship-wise, but my earliest memories are of the Music Building. Located in South Jamaica, a neighborhood that's long since seen better days, the Music Building rented out rehearsal rooms to musicians and dancers. It was de-

RIP PRESENTS ANTHRAX

THE HISTORY OF ANTHRAX

crepit, with exposed wiring, and asbestos ceilings that fell every time the elevator doors opened—*if* the elevator happened to be working that particular week. Basically it was a rehearsal building for poor artists. Or, as Scott remembers it, "A place to rip off young musicians. It's like they said, 'Let's rent it out to young bands who don't know any better.' But the bottom line is, it was the best place. The room cost, like, $300 or $350 a month. We had nowhere else to keep our equipment. I couldn't keep the shit in my apartment when I was living with my mom. And we played almost every day."

There were two rooms, actually. The first one was about 15 feet by ten feet. It had windows—some intact, some broken. There were Judas Priest and Iron Maiden posters all over the walls to inspire the musicians as they ran through their originals. They still had a long way to go before finding their own sound, and most of their music was still predictably derivative. But the passion was there. Especially in Scott.

Scott wanted only the best for Anthrax. If someone was slacking off or exhibiting a lack of drive in getting this vehicle off the ground, there was no place for him in the band. Greg Walls was among the first to go. There were a few replacements for him, but none that would be permanent for a while. This move precipitated several other personnel changes. Greg D'Angelo was consumed by his drumming and felt the heavier sound that the band was veering into didn't suit his style. Always honest with the band and himself, he left at the beginning of 1983 to join a band called Cities, later joining the platinum-selling act White Lion.

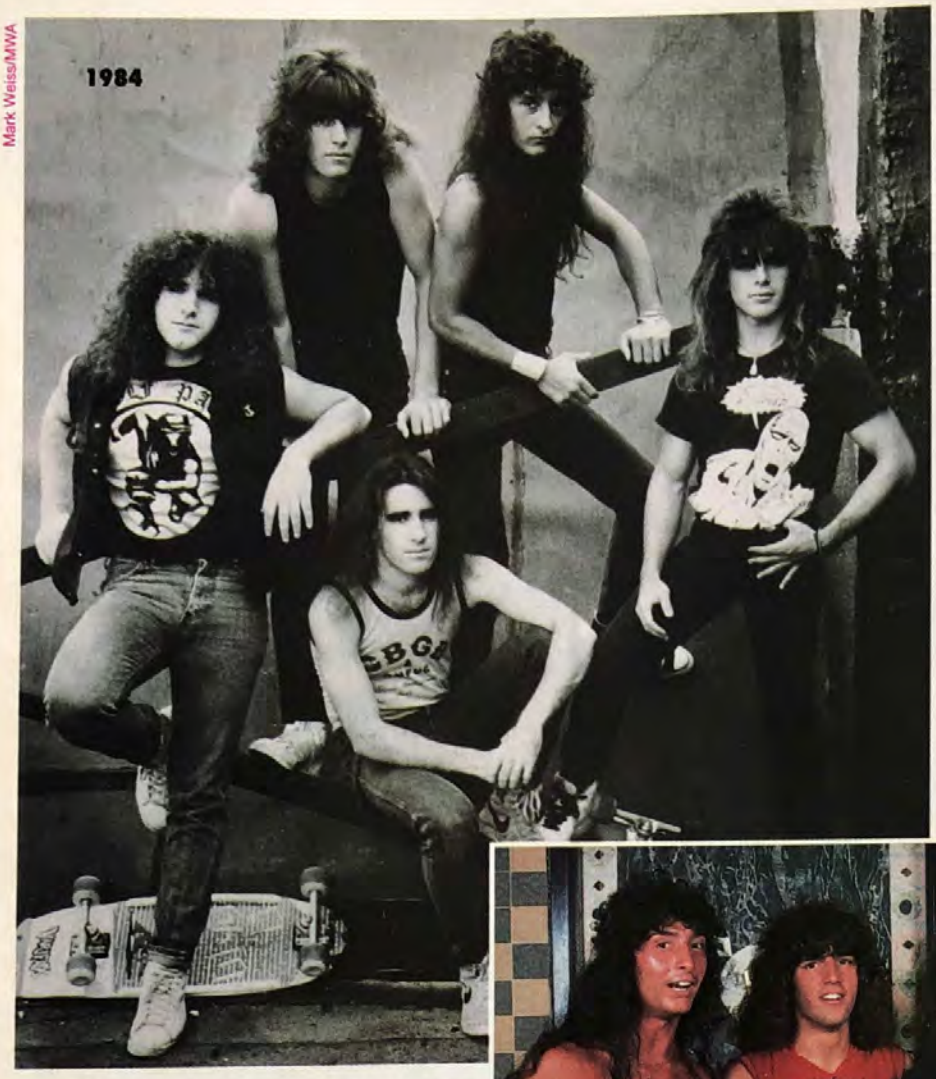
early 1983

late 1983

The search was on to find D'Angelo's replacement. When Bronx native Charlie Benante heard about the opening, he wasn't interested. "At first," he remembers, "I didn't like the band. The friends I hung out with from Queens didn't like them either. But my friend Tom Browne, who I call the Minister of Information, got me an audition. So I came to audition, and it was just me and Danny Lilker and Scott. I said, 'Don't make me have to play [Accept's staple song] "Fast as a Shark." ' Of course we wound up playing it anyway. After an hour they said, 'Fine. You wanna be in the band?' "

About a month later guitarist Danny Spitz came into the picture and provided the hard-edged six-string charisma the band had been lacking. "At this time," says Charlie, "the hardest thing we had to face was trying to get signed. We'd rehearse in the Music Building five nights a week."

By now they had a larger, corner room. "It was sort of like having an apartment," says Scott, "because it was our own place that we could go to anytime, 24 hours a day, to play." They took full advantage of the opportunity and, in time, the rigorous rehearsals helped tighten the band. They prepared a demo and took it



Mark Weiss/MWA

Debra Trebitz

to the only music mogul-type people they knew: The Zs.

I should explain: By 1983 Jon Zazula and his wife Marsha were fast becoming known by the metal community as music-industry entrepreneurs. They had a small share in a New Jersey flea market in which they sold records and imported rock magazines and swapped information about the many bands making the circuit. The place, Rock and Roll Heaven, became a prime hang-out spot for rock aficionados. At about the same time Jon and Marsha also became involved in bringing in bands to play the otherwise shut-down theaters in the area. At The Paramount in Staten Island they sponsored such bands as Manowar, Anvil, Raven and Metallica. Eventually the couple formed the Megaforce record label and CraZed Management.

Scott knew that an affiliation with Jon and Marsha would help Anthrax. If nothing else, they were a fun couple. So he and his bandmates often jumped into his Anthraxmobile and made the hour-and-a-half drive across the river to Rock and Roll Heaven. "They were bugging the hell out of us," Jon remembers, laughing. "They were the faces that wouldn't disappear! They would come to Rock and Roll Heaven at the flea market and hang out and hear what 'The Zs' had to say. They kept presenting me with demos, but they weren't quite there yet." Unsatisfied with the first demo, but impressed by their persistence, Jon urged them to keep working at their sound. "Eventually they did about three or four sets of demos for me," he recalls.

At about the same time the Zazulas brought Metallica from their home base in San Francisco to New York. "Jonny called me up," recalls Scott, "and told me that this band was driving in from Frisco, and whatever we could do to help them out would be really appreciated. I remember meeting them. It was Lars and James and Dave [Mustaine] and Cliff."

The two bands hit it off immediately. With Metallica living in a windowless shambles of a room in the Music Building, Anthrax would bring the flat-broke, hungry musicians food and take them to their houses to shower. The friendship forged in those days has held strong. Even though Scott, Charlie, Neil and the two Dannys helped Metallica solely out of their spirit of friendship, it had unexpected positive results for them in terms of their career.

"We started becoming a lot closer with Anthrax," recalls Jon, "because Metallica's gear kept breaking, and Anthrax always would loan them theirs. Metallica's gear got stolen once, and they wound up with Anthrax's entire backline, which Anthrax had bought from Kiss. So you'd go see Anthrax and see 'Kiss' written all over their gear. Anyway, after all of this generosity, we started to feel obligated to help them out—but that still didn't justify signing them until we felt they were ready."

So they did a single called "Soldiers of Metal," which Manowar's Ross the Boss produced. "Ross got them a better sound than on their demos, so we decided to press about 2,500 copies, just to see how they would do. Well, it wound up having a shelf-life of about three hours!" Jon remembers proudly.

So, with things progressing (albeit slowly), the band played a series of area shows with Metallica. I remember going to see them one New Year's Eve at a place in Yonkers called The Left Bank. There couldn't have been more than 50 people in the whole place—and most of us were friends of the band. It was Scott's birthday, so my friends and I brought him a cake. Unfortunately, Charlie's girlfriend

Gene Ambo

playfully lifted up a gob of cake to feed Charlie, then decided to chuck the slab against a wall. It missed the wall and hit someone, and the cake became part of a food fight. I don't think anyone even got a mouthful of the fluffy dessert, but it was typical of the mood. Always broke, always looking for fun, the guys had an uncanny way of starting a party with a minimal amount of refreshments.

They got their first brief glimpse into the future when, as Scott recalls, "Jonny Z just called us up and said, 'You guys wanna play with Krokus and Blackfoot tomorrow in Massachusetts?' I said, 'Sure!' We rented a truck and drove up. We had a piss! It was about 5,000 people there, and we had never played for 500 yet! We didn't even have a crew yet." In fact, Charlie's nephew Frankie Bello recalls, "I was the 'everything' roadie."

By now it was 1984. Jon and Marsha had the band working on their first album, *Fistful of Metal*. The album was an ambitious entry into the competitive metal arena and, to this day, the spirit of Anthrax is evident in the grooves. "I remember the day Marsha and I walked into the studio to hear the final mixes. We just flipped out!" recalls Jon.

On the day the platter was pressed, Scott showed up at the now-defunct Rising Sun, where the Jackals (TNT vocalist Tony Harnell's old band) were playing, and happily gave my friends and I our own copies. He was positively bursting with pride. To this day I'm not sure if it was just because of the excitement of finally having his music recorded in long form for posterity, or because the face on the cover was supposedly based on his.

Around that time Danny Lilker was having some difficulties working in the same diligent manner in which the rest of the band had begun to work. He often left his bass at the rehearsal room instead of bringing it home with him to practice on

Gene Ambo

1987

Gene Ambo

his own, and this was seen by the rest of the band as laziness. Danny left, still on good terms with everyone, and within a few years put together Nuclear Assault. In fact, I remained friends with him too. He would pedal his bicycle the few miles from Bayside to give me bass lessons for a while. Luckily, since Frankie had already established a rapport with the rest of the bandmembers, Charlie recommended him for an audition. "He was really good, so when he auditioned, everyone knew that he was perfect for the band, because we already got along great," remembers his young uncle.

It was time to work out a strategy. "Even though they were a New York band," says Jon, "I didn't want to make them a L'Amour band [the popular area rock club]. So I had them tour heavily with Raven and Metallica."

There was, however, one more personnel change to be made: Neil Turbin. It was really only a matter of time before he was out, because his personality just didn't mesh with the rest of the band. "This was a hard time for us," reminisces Charlie. "We were embarking on our first tour, opening for Raven. Things really hit the fan with Neil. All of us were driving cross-country in a van."

Being in such close quarters is a tough litmus test for the strength of interpersonal relationships within a band. By the time they got to San Francisco, their bond with Neil was becoming quickly frazzled. Scott remembers the turn of events vividly. "Everybody had told us, 'Wait till you get to the Bay Area. It's the sickest crowd you've ever seen.' And it was. It was total chaos. Bodies were flying, and there were bodies on top of bodies! We thought it was really cool, but Neil didn't like what was going on. He said a couple of dumb things, and the audience got pissed off at him. So we weren't too popular in San Francisco until Neil was out of the band."

By now it was 1985. The band recruited Matt Fallon (ex-singer with Skid Row guitarist Dave Sabo's ex-band Steel Fortune) and recorded *Spreading the Disease* with him. But Jon and Marsha weren't comfortable with Matt, and the band wasn't 100% behind him. "At the last minute," Jon recalls, "Carl Canedy [who produced the album] said he knew a guy from Upstate New York named Joey Bellardini who had a great voice. Ironically, he was in a band called Megaforce, although he had never heard of our record company." Odder still was the fact that Joey (who later changed his name to Belladonna)

1988

Mark Weiss/MWA

was singing Journey and Toto songs in Megaforce. "When he auditioned for Anthrax," Jon laughs, "he sang Steve Perry's 'Sherry'! But within three hours we had him singing 'Medusa' and 'Armed and Dangerous,' and the band flipped over him."

Jon turns sad for a moment and says with a feeble chuckle, "It was also at this time that Marsha and I actually almost got a divorce, because she really felt that they were rushing him, and that he wasn't ready. She thought we should release the single 'Armed and Dangerous' and let the audience get comfortable with him in the band, and then release *Spreading the Disease*, which is what we wound up doing. But the fights between us got pretty bad for a while. Anyway, they wound up having to rewrite all the lyrics and redo all the vocal tracks with Joey."

It was a savvy move on Marsha's part. According to Charlie, "1985 was our first actual professional year. We finally found our 'sound.' We had our actual Anthrax lineup, and *Spreading the Disease* was our first album on Island/Megaforce. We did a tour opening for Black Sabbath, and then we went out forever after that, doing clubs. We finally went overseas for the first time. England was great. The ball just really started to roll for us."

It was also the time that the band truly earned themselves a name on local turf. "We had done a video for 'Madhouse,' and L'Amour would show it all the time. The kids would just go nuts! The reaction was great. It was the first time it actually hit us that we were making a big impression on people."

When the band went to the Bahamas and Florida to record *Among the Living* with producer Eddie Kramer, they had already established themselves as rigorous touring musicians with an affinity for fun onstage and off. "We didn't always get along with Eddie so well," Charlie admits, "but we respected him for his work with Kiss and Hendrix. We created a live atmosphere on that album."

It was a perfect formula for the ebullient band. "We were headlining big halls and theaters, and we did our biggest show, Donington, with Bon Jovi. I remember looking out and seeing all those banners and people. It was incredible."

Typical of the band, they used their extra energy while recording the new album to do a "goof" song just for the fun of it. That song, the rap-influenced "I'm the Man," went onto achieve gold status when it wound up on its own EP. "Scott and Frankie and I were always rap fans. So we just did it as a goof. We did it, released it and BOOM! It just took off," Charlie remembers gleefully.

Early 1988 saw them touring with their idols, Kiss. "After the shows," Charlie gushes, "it was like 'The Gene Simmons Show.' We'd all gather around him, and he'd tell us stories, and we'd ask him questions. That was a great experience. After that tour we went to Japan, and I broke my nose when we switched instruments."

The instrument switching was typical of the festive bunch. The first time I saw them do it was in the big rehearsal room. Charlie took Scott's guitar, and everyone else traded instruments and launched into one of the most exciting versions of "Fast as a Shark" I had ever seen. It was fun then, so they figured they'd keep doing it when they played live. Unfortunately, when they were in Japan, Danny Spitz's head smacked into Charlie's nose, hence the smashed proboscis.

With the release of *State of Euphoria* in September of 1988, most of the band had moved out of their parents' houses and could afford to pay rent of their own, some of them even marrying their longtime sweethearts. They went to Europe to do the Monsters Of Rock shows with Iron Maiden, and then followed that up with an Ozzy Osbourne tour. "It was different wa-

ters for us," Charlie assesses. "After Ozzy we toured England for two weeks with Living Colour, and it was the best time we've ever had. We got along so well with them. At the end of the tour Island rented out some English pub in London, and we had this huge party. It was the best. Sinead O'Connor was there, and I got my picture taken with her. We were all drunk and dancing. The next morning we woke up, and we were all sore."

Immediately after that successful tour they joined forces with Exodus and Helloween to do a headline MTV Headbanger's Ball tour across the country. It's what finally put them on the map for good. "It was really big time for us," Charlie recalls incredulously. They followed up the Headbanger's Ball tour with a two-and-a-half month tour of Europe, playing every night to the point of exhaustion. They decided among themselves that, after Europe, they would each go their separate ways for a while and just relax.

They slowly began to work on their latest platter, *Persistence of Time*, on their own. But they didn't rush themselves. They had a clear idea of what they wanted to do, and since they were producing themselves (with Mark Dodson), they weren't dependent on someone else's schedule. Unfortunately, on the morning of January 24, 1990, everything suddenly changed.

"I remember it was 7:45 in the morning," says Charlie, "and we got a call from the other band that shared our rehearsal space. They said that there was a big fire. Me and Frankie raced over there, and the cops had started blocking off the street for two blocks. We ran out of our cars, and we could see the fire. Everything...all of our equipment was destroyed. It's shit like that that puts you in a real weird frame of mind," Charlie points out. "Real negative energy. I wrote some dark material that wound up on the new album as a result of that fire."

Suddenly all the years of hard work and selflessly helping their peers took its toll on them. Small annoyances that had been thorns in their sides suddenly grew into a humongous mass of festering sores. The anger was beginning to seep out of the otherwise happy-go-lucky guys. "Anthrax has always been a happy band," points out an understanding Jon. "But they're fed up now, because they don't get recognition. When they first started wearing their trademark shorts onstage because it was comfortable, they got ridiculed for it. Now everyone else is doing it without even giving them credit for starting the trend."

Likewise, their video for "Who Cares, Wins," which addressed the homeless situation, got practically no airplay, while videos from other artists covering the same issue were lauded by critics and fans alike. And their foray into rap music—something that was done purely for fun and their affinity for the sound—got negative reaction for its clearly un-rock and roll sound.

"They took it to heart," says Jon. "They've become a real serious, vicious band of nice guys out for blood. *Persistence of Time* is not written with an attitude of, 'Oh, let's have fun,' like before."

Marsha concurs. "This album is very deep. It's life, straight in your face," she says.

"This album is *real* Anthrax music," states Charlie. "It's taken us a long time to get where we are. We've been climbing and climbing for the past seven years. We always stuck to our guns and wrote what we were comfortable with. So whatever you expect from Anthrax, you'll probably get it from us."

Jon reflects proudly on their metamorphosis over the past eight years. "Anthrax are a bunch of fans that knew how to play and knew what they wanted and somehow managed to do it. They had no tour support. They did it all on their own, eating bread and peanut butter and Hershey bars for two years. So they don't care if the album's not played on radio or MTV. It's written out of hatred. They've been waiting for their time. Well, it's their time. It's time for Anthrax." †

Gene Ambo

Annamaria Di Santo

ANTHRAX

CAUGHT IN A NEVER-ENDING MOSH
ANTHRAX LIVE!

It all started during the early '80s, and it wasn't very pretty. Back then, nothing was. Metallica wore spandex and bullet belts; Slayer did themselves up in heavy eyeliner; bands like Raven, the Rods, Exciter and, of course, Venom, were at the top of the heap; and now-Anthrax-bassist Frankie Bello was then a roadie for the group. Gigs were spread out from any local dive, like The Rising Sun in Yonkers—

By Del James

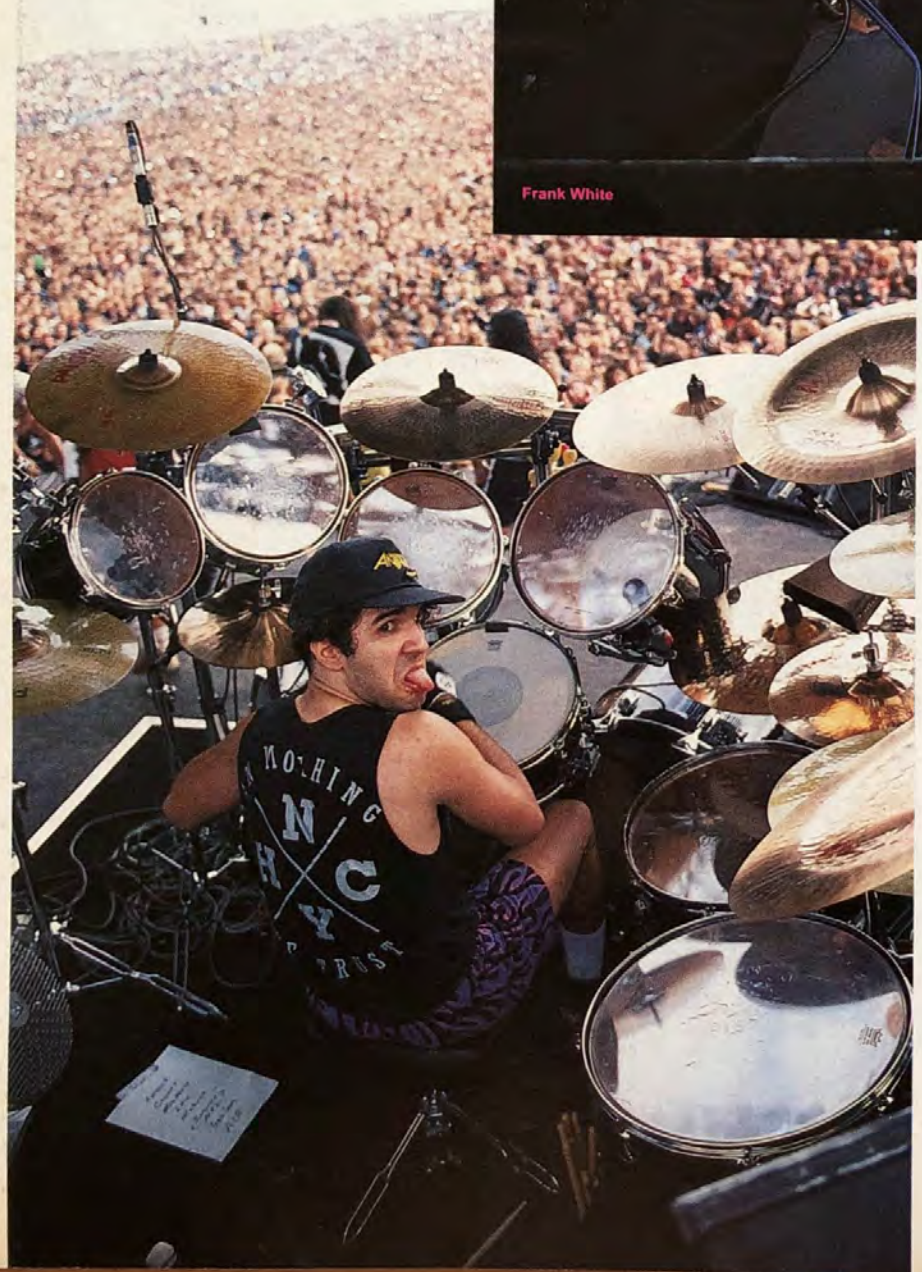
Gene Ambo

where bands like Talas, TT Quick and Black Lace often frequented the stage—to The Roseland Ballroom, Studio 54 on Wednesdays, Speaks, Hammerhead's Long Island and, of course, the staple of early '80s New York metal that still stands undaunted, L'Amour, the rock capital of Brooklyn. Back then thrashing your head as fast as possible and raising your fist was showing undaunted loyalty to the band onstage, and it wasn't until different sounds started blending together—like thrash and hardcore, or NWOBHM and punk—that certain activities like slamming, moshing and stagediving became common.

The Anthrax disease spread by word of mouth throughout the Tri-State area because of their high-energy live gigs. After a while ya started seeing the same faces at 'Thrax gigs, and soon those numbers grew. Kids from all over wanted to see New York's first credible thrash band, and after one ear assault of "Death Rider" or then set faves Alice Cooper's "I'm Eighteen" and "Metal Thrashing Mad," they left sweaty, deaf, and anxious for the next Anthrax show.

Frank White

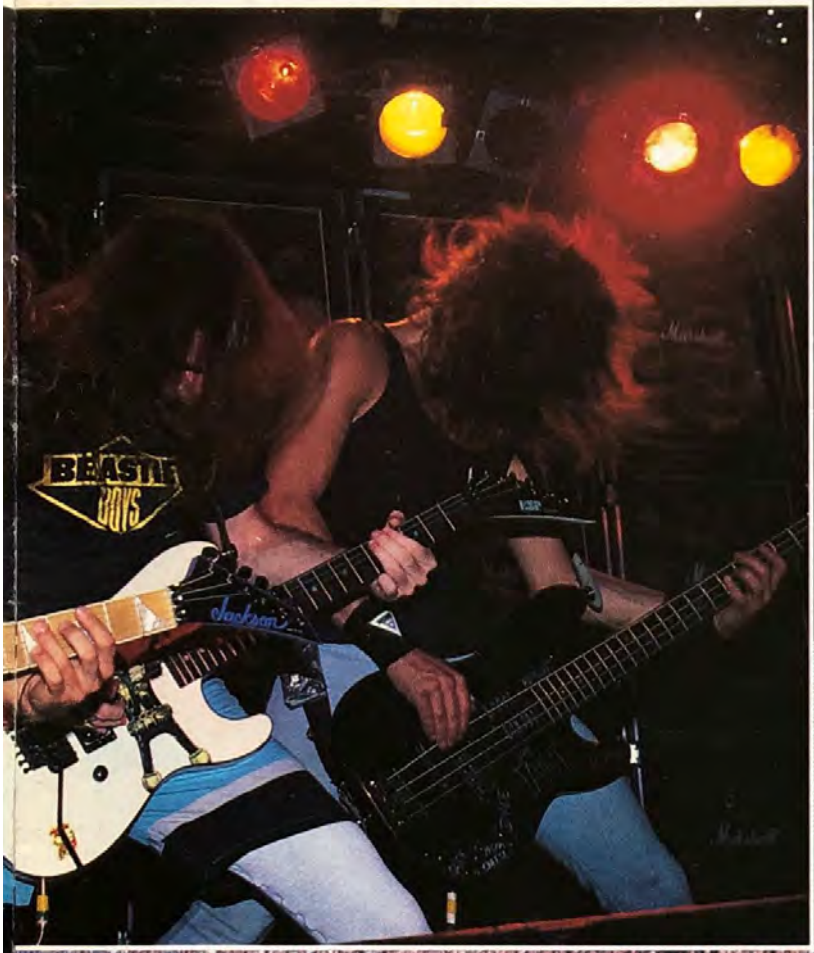
Gene Ambo

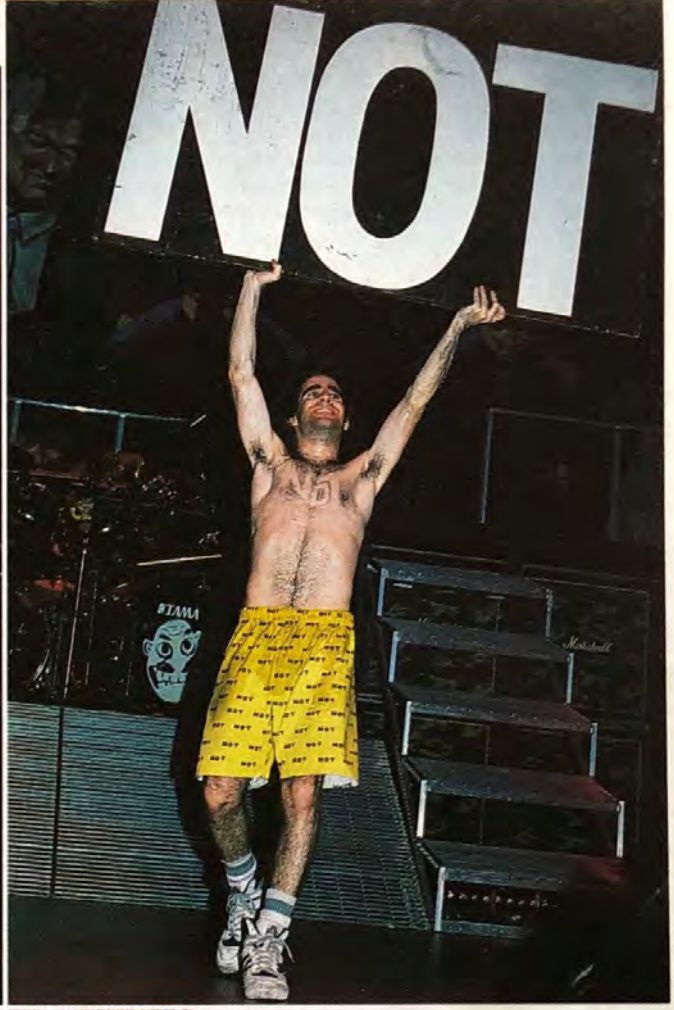


105 people watched Anthrax and Metallica perform on New Year's Eve at The Left Bank in Mount Vernon, NY. During these early gigs, Anthrax often had to lend Metallica equipment, and this is where the two bands bonded. At The Showplace, in Dover, NJ, a five-band bill performed, and Metallica, true to form, found a lot to laugh at in the "more humorous acts." When Anthrax went on, though, James Hetfield ran over to Megaforce Records' President Johnny Z, declaring, "These guys are for real!"

Eventually, through persistence and dedication, Anthrax were signed to Megaforce. But still times were hard. On a mini-tour opening for Manowar, the two bands played The Chance in Poughkeepsie, NY. Actually, they played for each other and their respective crews. Around '84, in support of their debut album, *Fistful of Metal*, 'Thrax took off in vans across the country on the U.S. Attack Tour. After the Attack Tour, New York was suddenly on the global thrash map. Fans everywhere left gigs quite content, and Anthrax had laid the proper foundation for future successes.

Unfortunately, Anthrax's own foundation was unsteady due to intra-band schism. Then-vocalist Neil Turbin insisted that





Bob Leafe

Gene Ambo

bassist Dan Lilker be replaced, and thus entered Frankie Bello. But Lilker wasn't the real problem. It was Turbin bringing a certain "rock star" mentality into a group like Anthrax. After push came to shove (an incident over a free tour jacket that Neil demanded he receive, or he'd quit), Turbin was gone, and 'Thrax had no singer. Rumors spread throughout New York, and everybody and their mother was the "next" Anthrax singer.

It wasn't until this righteous dude, Hans Haevelt, who worked in one of Westchester's few decent metal/import record stores, turned me onto Anthrax's *Armed and Dangerous* EP that I found that the singer controversy was squashed, and Upstate New Yorker Joey Belladonna would be the one to take Anthrax further in their quest for success.

But could Belladonna cut it live?

Obviously the answer is yes, since Joey has been a full-fledged, dues-paying, touring member since '85, and has just finished his fourth LP with 'Thrax, but it only took one gig at L'Amour with Belladonna singing to convince any doubter that this was the way Anthrax *should* be. Gone was Turbin's lack of movement (other than his raised metal glove), his jock strap, and his droll attempts at enthusiasm. His replacement was all energetic, nonstop motion with the most important factor: a dynamic voice. Anthrax was now a contender.

"Anthrax really came of age when Joey joined the group," explains Jonny Z.

"We did this mini-tour of the East Coast in March of '85, so that Joey could get used to kids jumping up on the stage and stuff, since he'd never played with us before," explains guitarist Scott Ian. "We wanted him to understand the live attitude and what we're about. I remember we played Studio 54 with Anvil and TT Quick."

Thus the tales of the road warriors and Anthrax's addiction to touring begin.

Few bands work as hard on and off stage as the Anthraxians. The band was signed to Island Records in '85, recorded *Spreading the Disease*, and had a 60-date tour scheduled as the opening act on the Wasp/Black Sabbath tour. They only played four shows, as the tour (along with Black Sabbath) died. They did manage to perform at the Meadowlands in NJ.

"We played in front of, like, 9,000 peo-

ple, which was, like, nine times larger than any other crowd we'd ever played for," remembers Scott Ian. Undaunted, they went to Europe for their first time, touring with Overkill and Agent Steel. The band performed at The Marquee Palais in England for the first time, but by the time they'd return to Europe in '86, they would be reunited with old friends as they became the opening act for Metallica.

It was Sept 27th when tragedy struck and Metallica bassist Cliff Burton was killed in the tragic bus accident. The previous evening, in Stockholm, Anthrax had finished their set and watched Metallica's gig, leaving for Copenhagen two hours earlier. They arrived, and the promoter told them what had happened.

"We were devastated," explains Ian. "We thought that they were kidding at first—you know, Metallica got drunk and were blowing off the gig. It wasn't a joke though. It really sucked. We were stuck in Copenhagen, just wanting to go home. Eventually we did."

Anthrax returned home to record *Among the Living* and set off on a two-month U.S. tour with Metal Church opening in '87. At one point the band flew from Texas to perform at a Festival in Finland, then returned to the U.S. for another gig. 1987 was the first time they played in Japan, as well as headlined The Hammersmith Odeon in London. They also toured Germany with Celtic Frost opening. Yes, it's called hard work. The band performed in front of 100,000 people at Castle Donington, then, in September, took off across Europe with Testament opening. Anthrax mania was everywhere. *I'm the Man* was released, and the band did a quick, yet vital tour of the U.S. with Exodus.

"We did, like, two shows at The Beacon Theatre in New York. We played The Aragon Ballroom in Chicago for the first time, and we sold a lot of tickets—4,000 to 5,000 a night—so that when it was time to go out again, Kiss saw that we could draw, and they took us. That's like our first arena tour," says Ian.

Gene Ambo

Joe Marshall

January '88 saw Anthrax release *State of Euphoria*, and they returned to Japan in February. March was the beginning of six weeks with Kiss, and Anthrax's introduction to arenas. August '88 was the Monsters Of Rock Tour in Europe with Iron Maiden, Kiss, David Lee Roth and Great White, among others. September '88 saw Anthrax go out as the opening act for Ozzy Osbourne.

"The Ozzy tour was like the Kiss tour, but twice as long," remembers Ian. The band was finished with Ozzy in January '89. March '89 saw 'Thrax return to Britain for a quick tour with Living Colour as their opener. When Anthrax returned to the U.S., they were the headliner on the first-ever, MTV-sponsored Headbanger's Ball Tour with Helloween and Exodus opening. The Headbanger's tour put Anthrax in league with the heavy crowd draws in the U.S. They played venues like The Long Beach Arena in California. The band returned to Europe for a ferocious tour with Suicidal Tendencies opening, and closed out the year by doing Britain with King's X—with the exception of a brief two-night stand at L'Amour in Brooklyn under the alias of Satan's Lounge Band.

So you get the picture: Anthrax have fought for every inch of new ground, as well as sweat blood for every contented fan. And seeing as how they're only getting larger, they must only be getting better. 1990 promises new achievements for the five New Yorkers, who once had to pay to play a skating rink, as they plan to conquer Australia and New Zealand, as well as return to Japan, before embarking on a U.S. tour supporting their latest record, *Persistence of Time*.... How fitting. †

Gene Ambo

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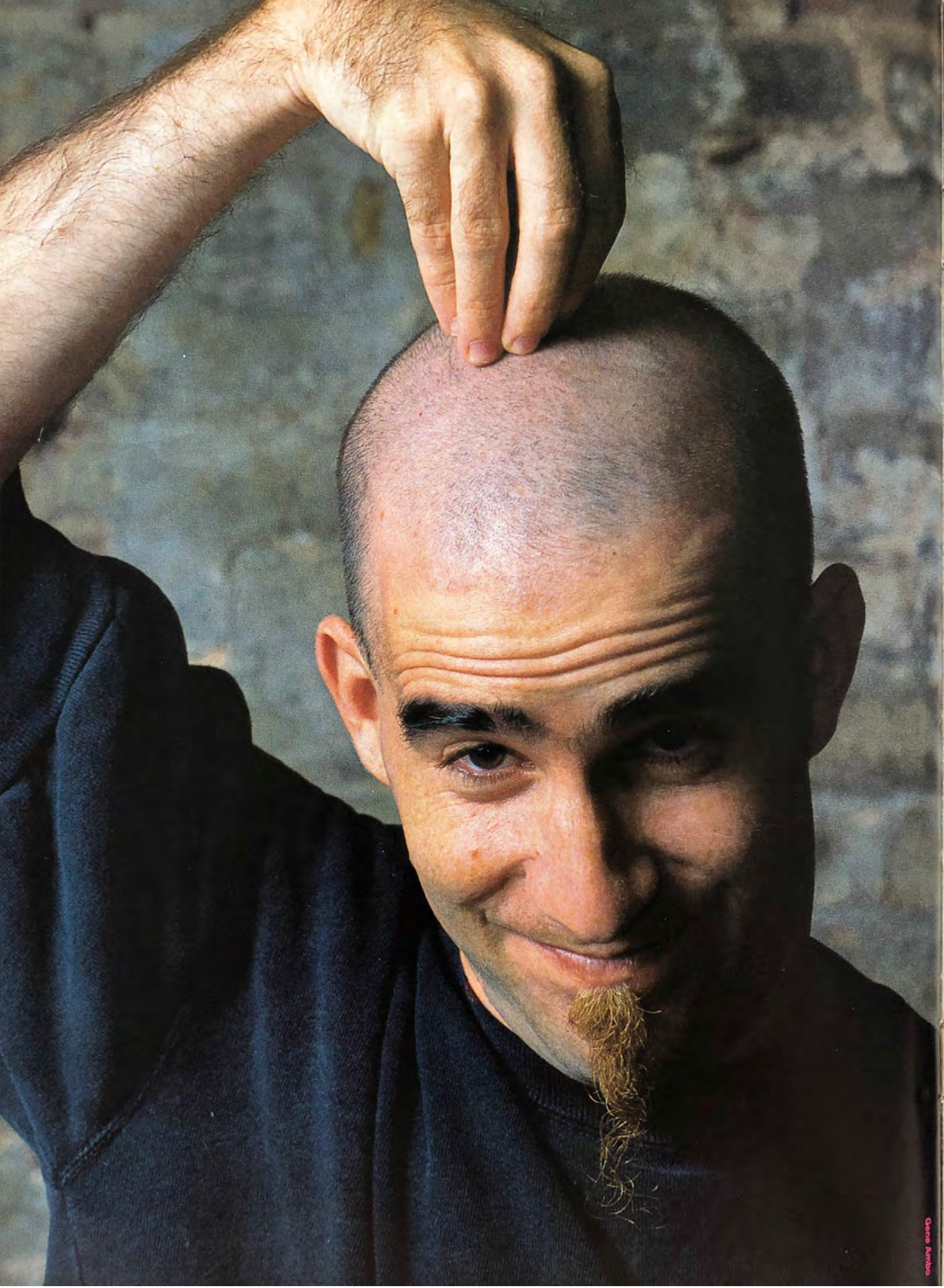
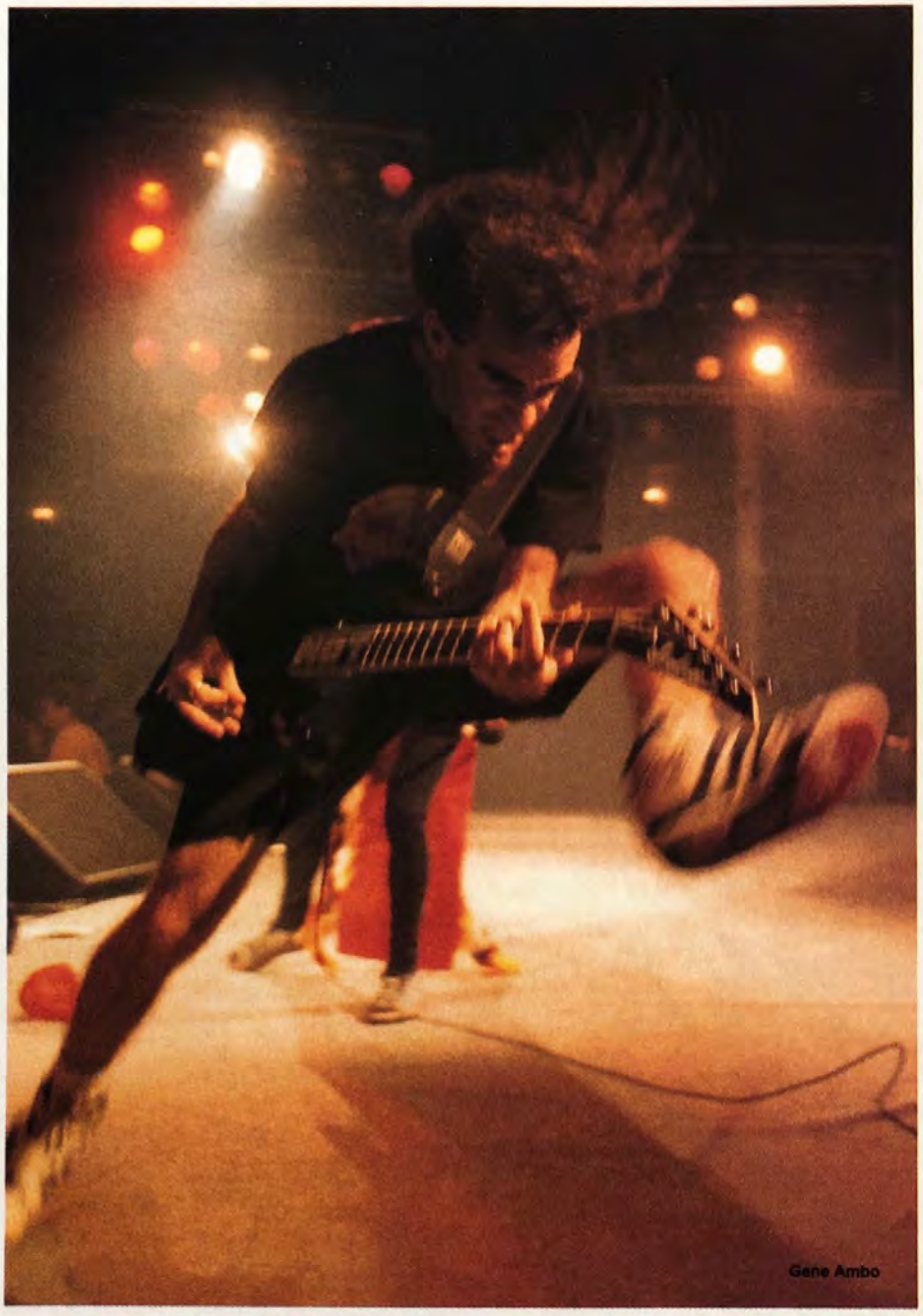
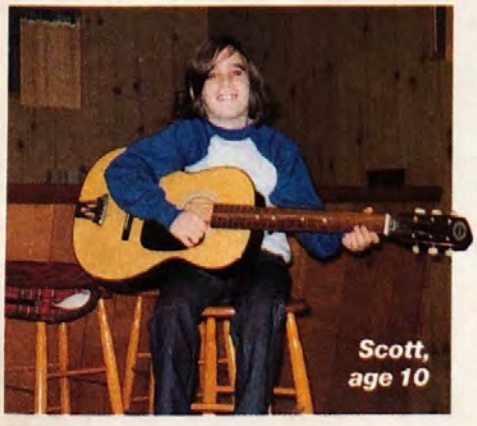

Gene Ambo

SCOTT IAN


Gene Ambo

NAME: Scott Ian.
BIRTHDATE: 12/31/63.
BIRTHPLACE: Queens, New York City.
WHAT WERE YOU LIKE AS A CHILD?: Oh, God. I really don't know. I was just normal, I guess. I was into sports and comic books. Mainly comic books. I suppose I minded my own business. I didn't get into trouble. I always did well with school; maybe that's why I didn't have much trouble with my parents. My grades were always all right, no matter what I was doing.
HOW DID YOU GET INTO ROCK 'N' ROLL?: My dad always had a guitar in the house, and he would play it once in a while...probably TV though. I remember seeing the Who on TV when I was a kid, and I really thought Pete Townshend was cool. I guess that's what did it. Listening to the radio too. You're in the car with your parents, listening to the radio.
WHAT ABOUT YOUR EARLY BAND EXPERIENCE?: Anthrax is my first band. I used to jam with friends and stuff before Anthrax—those bands played at a school talent show when I was 15. My first time ever onstage was when I was in fourth or fifth grade, and I got up onstage with an acoustic guitar and sang some Jim Croce songs. You're talking like 1973-'74.
WHAT SETS ANTHRAX APART FROM OTHER BANDS?: That's something that we've never really analyzed. We just always did what we wanted to do. We've never really taken direction from anything outside of Anthrax. It seemed to always work. I don't know how one band makes it, and one band doesn't.
DESCRIBE THE OTHER BANDMEMBERS: Frankie: The ball-buster. Joey: He's alien to me, because he comes from upstate New York. He might as well come from Mars. Charlie: Thoughtful or grumpy. Danny: Besides the obvious one—short—just a normal guy.


Scott, age 10

THE "NOT" MAN

HAVE YOU "MADE IT," AND HOW CAN YOU TELL?: I don't feel we've made it on the level of other bands that are out there. It's all relative, if you compare yourself to someone else. We try not to do that. I'm happy, really happy with my life and with Anthrax. Being able to make a living and love what you're doing is really important in life, and that's what I'm doing.
WHAT'S YOUR MOST PRECIOUS MEMENTO?: Besides my girlfriend? Probably some of my Stephen King books. They're first editions and signed.
WHAT'S YOUR MOST "SPINAL TAP" EXPERIENCE?: Everything that goes on with the band! That movie's not fiction! You know the one scene where they get lost backstage? That actually happened to us. There are so many corridors and walkways, we actually got lost on the way to the stage. †

By Katherine Turman

Gene Ambo
SCHISM
THE STAND
STEPHEN KING
GRENDEL
SILVER SURFER
LOVE AND ROCKETS
DEMON
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DAREDEVIL
MARVEL COMICS GROUP
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JUDGE DREDD
THE YOUNG ALL STARS
ANTHRAX
Fantastic Four
INCREDIBLE HULK
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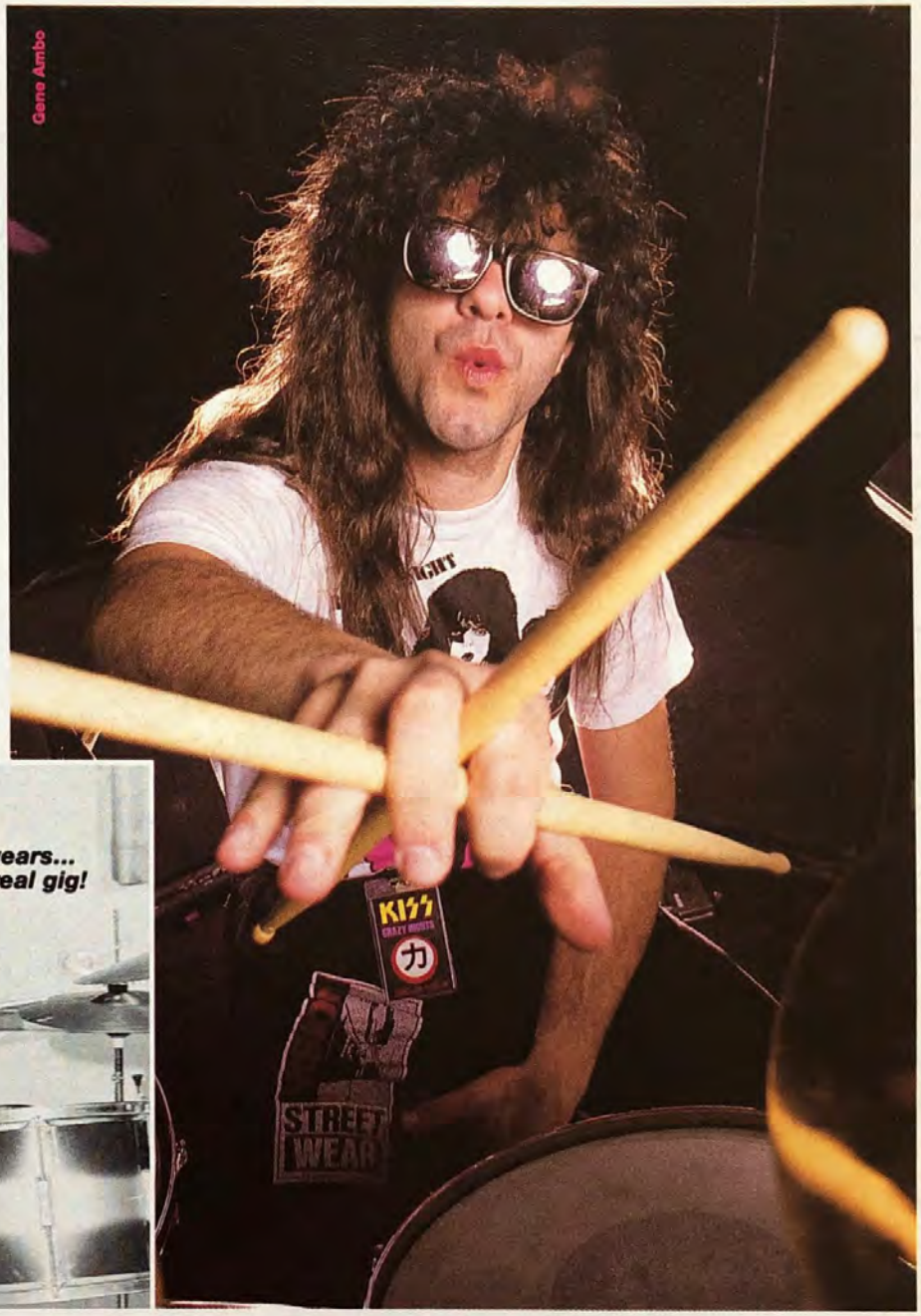
CHARLIE BENANTE

NAME: Charlie Benante.
BIRTHDATE: 11/27/62.
BIRTHPLACE: Bronx, New York.
WHAT WERE YOU LIKE AS A CHILD?: Musical. From the age of four or five, when my mother took me to see a Beatles film, that was it.
HOW DID YOU GET INTO ROCK 'N' ROLL?: My family's all really musical. Having four older sisters, and being the youngest kid, they listened to all different types of music, so I just absorbed it like a sponge. Everyone was into the Beatles, then, later on, the Doors. So when I was old enough to buy my own records, I bought rock stuff, like Black Sabbath and Led Zeppelin.
WHAT ABOUT YOUR EARLY BAND EXPERIENCE?: When I was five, I started taking drum lessons, and I did recitals and stuff. The music school put me in this band. The other guys were much older, like 13, 14. We played the Ventures and stuff like that. There was this bar band. I remember they had to sneak me in the back at clubs, because I wasn't of age. We played at this place called City Island at the Viking. We played a weird variety, like the Police, then U.K., then a Who song!



Me at 5 years... my first real gig!

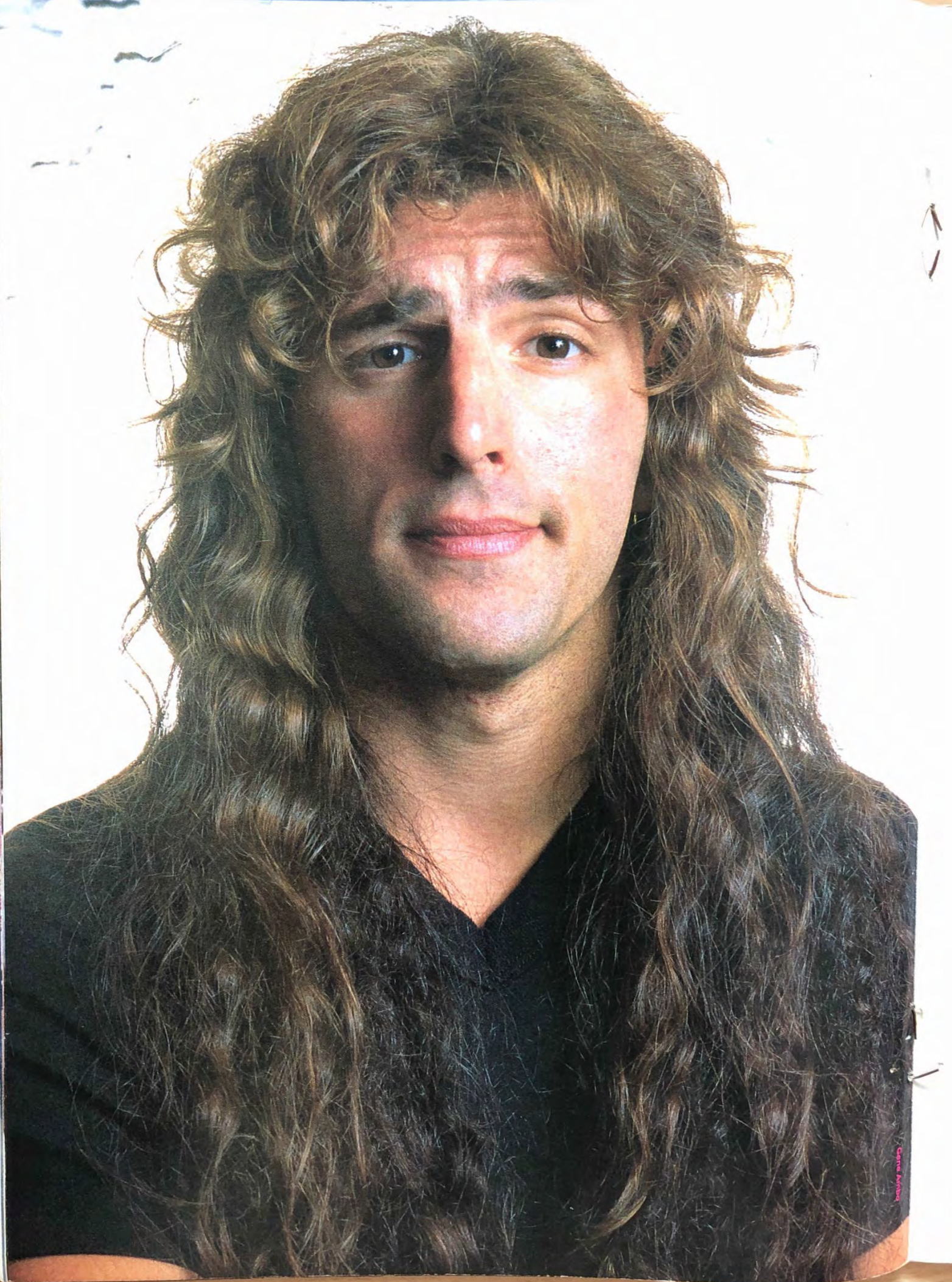
WHAT SETS ANTHRAX APART FROM OTHER BANDS?: I talk to other bands, and I get the feeling a lot of them are in it for money, girls, you know. Anthrax...we have integrity, where other bands will sell out and make their shitty pop-metal ballad. As quickly as they do that, that's as quickly as they'll be forgotten.
DESCRIBE THE OTHER BANDMEMBERS: Stupid! It's too hard to do on short notice. Danny is short. Frankie is young. Scott looks old now.

By Katherine Turman

SKIN-POUNDER SUPREME

Joey is a hick.
HAVE YOU "MADE IT," AND HOW CAN YOU TELL?: We always thought having a gold album was the biggest thing; then we see bands selling two, three million, so we set our sights for bigger things. I knew we started to make it when we saw kids with our T-shirts on, but you start changing, and your goals get different. To us, having a platinum, or multiplatinum record, that would be it, because then the level of respect changes. Knowing you made it is having your own Anthrax magazine!
WHAT'S YOUR MOST PRECIOUS MEMENTO?: Sometimes I take things for granted, but having your family, health and friends, and having the gift of being able to play is probably it.
WHAT'S YOUR MOST "SPINAL TAP" EXPERIENCE?: Last time we were in Japan, onstage, Danny broke my nose. It was an accident, of course. He hit me with the back of his head. That sucked. I bled a little, and I was in a daze, then boom, I was in the hospital. †

Gene Ambo

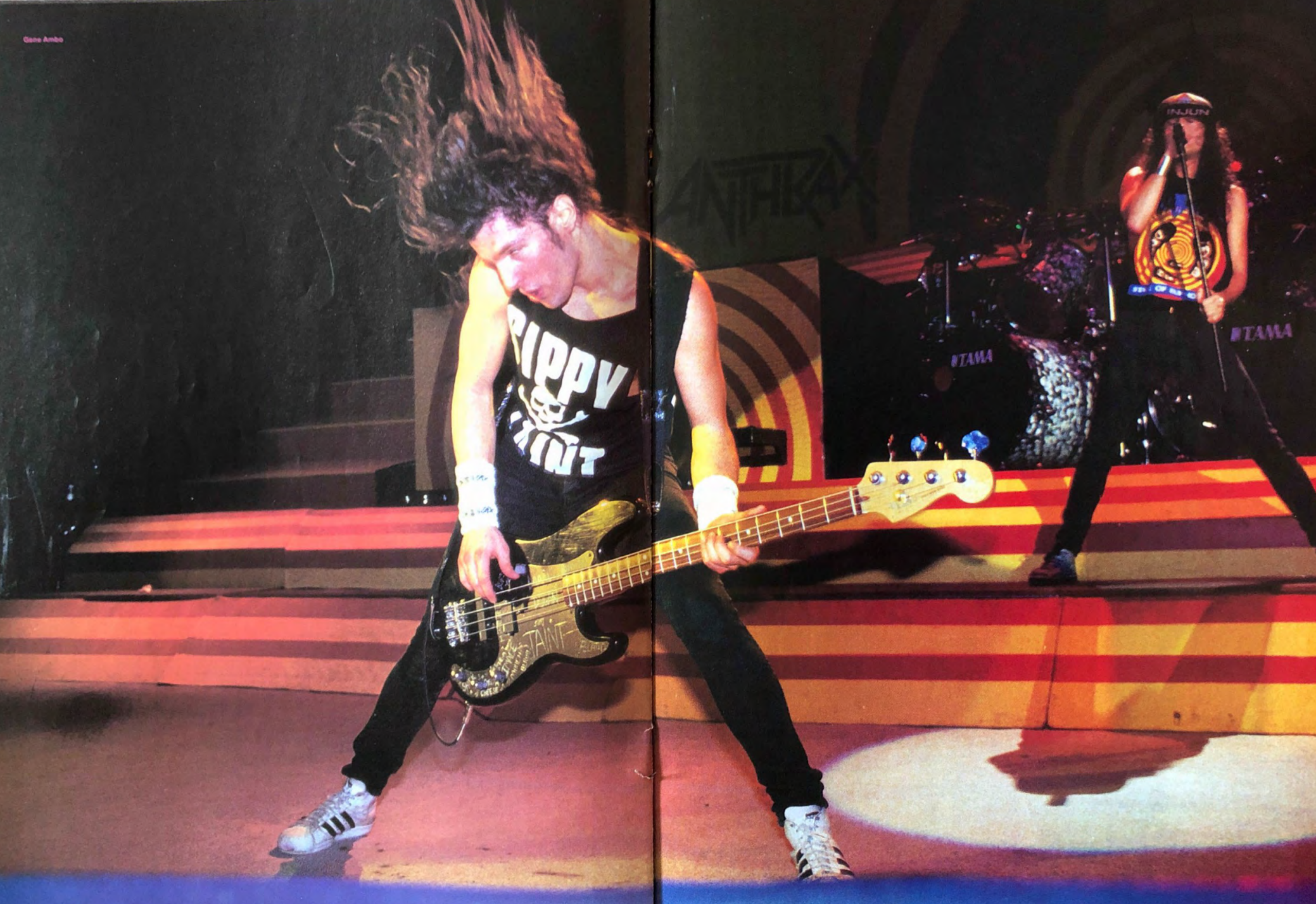


FRANKIE BELLO

NAME: Frank Bello.
BIRTHDATE: 7/9/65.
BIRTHPLACE: Bronx, New York.
WHAT WERE YOU LIKE AS A CHILD?: Hyper. Very, very hyper. It's really the same now. I always liked music. I saw Kiss when I was younger, and I really wanted to do something like that. Nobody believes this, but I was on the honor rolls in school. I liked English a lot.
HOW DID YOU GET INTO ROCK 'N' ROLL?: Pretty much way back when. The biggest thing in my life was Kiss when I was 12 or 13. We used to dress up all the time. I was Paul, and Charlie was Gene. It was fun.
WHAT ABOUT YOUR EARLY BAND EXPERIENCE?: Anthrax was my first band, but I started playing when I was 12 or 13. L'Amour in Brooklyn was my first show headlining. I couldn't believe it. I was 17 and had never played onstage before. I used to jam with Charlie, 'cause we're related, you know [he's Charlie's nephew]. I used to roadie for Anthrax beforehand, and I heard they were trying out bass players. I tried out and made it.
WHAT SETS ANTHRAX APART FROM OTHER BANDS?: We're real. Original. There's so much shit out there that's totally overdone, that's been done, and that keeps being done. We do what we feel. Originality.
DESCRIBE THE OTHER BANDMEMBERS: Joey: Crazy at times; very mellow at others. Charlie: Shy, sometimes a lovable grouch. Scott: To me, he looks like he could be really stone, like cold, no emotion, but he's not. He's different. He's a good guy. Danny: Happy. Short.
HAVE YOU "MADE IT," AND HOW CAN YOU TELL?: That's a hard question. The fans we meet say we've made it, but I feel we have a goal to reach yet. I want to get to that next step. When you feel you've made it, you stop getting hungry, and I'm really, really hungry for more.
WHAT'S YOUR MOST PRECIOUS MEMENTO?: It's weird, but the bass plate on my bass—you know, the front cover on my bass, the plate. That's been through all my career, and I've written things on it I've learned on the road from past crews, and personal jokes, dirty jokes—nasty sayings that nobody understands. That's really personal to me; really special. Weird, but true!
WHAT'S YOUR MOST "SPINAL TAP" EXPERIENCE?: Two years ago on the Kiss tour, Kiss had this carpet onstage, and it was too long, with no floor underneath it. All of a sudden I walk on the part with no floor underneath, and I fall through. I bounced off the P.A. and off something else into this guy's arms. This guy who worked there. I kept boom, boom, boom, like a pinball game. I got up with the bass on, and they just pushed me up! †

FISTFUL OF BASS

By Katherine Turman


Gene Ambo
ANTHRAX
INJUN
TAMA
TAMA

Gene Ambo

DANNY SPITZ

AXE MASTER

NAME: Danny Spitz.
BIRTHDATE: 1/28/63.
BIRTHPLACE: Jamaica, Queens, New York.

WHAT WERE YOU LIKE AS A CHILD?: Very much into music. Even before my brother started playing, my father was into jazz very heavily—like Benny Goodman, Dizzy Gillespie. So there was always music blasting in the house. There were always electronics and music in the house.

HOW DID YOU GET INTO ROCK 'N' ROLL?: Through my brother. I played an instrument in the first grade; I played recorder—I don't think that qualifies as metal. My brother is five years older, and there were always people jamming at my house. My parents were pretty cool. I got a hand-me-down guitar from my brother.

WHAT ABOUT YOUR EARLY BAND EXPERIENCE?: In high school we'd have battle of the bands, and I think I won all four years. I always played with this other guitar player, Anthony Amadola. I played with him almost since I started playing guitar. It was me and him up until the time I met Scott. I was in Syre after high school, and we played bars and stuff like that.

WHAT SETS ANTHRAX APART FROM OTHER BANDS?: Just about everything! As far as the music and everything else, it's totally original. And we didn't set out to be that way. We listen to Judas Priest and Black Sabbath, stuff like that. This was just music that came out of us when we started writing. We didn't invent something called thrash metal or speed metal; that was just a term that writers put onto our music, because it was so different. Our attitude is a little different than the go-out-drinking, party-till-you-puke, rape-some-women attitude. Our songs are a bit more socially aware.

DESCRIBE THE OTHER BANDMEMBERS: Scott is extremely smart and dead-set in his ways. Charlie is artistically incredible, tons of ideas and loves his car stereo. Frankie—if we could get him out of the shower! He's forever late and forever in the shower! Joey still has the first penny he ever made framed on the wall—and every penny since then! He's a miser. But he's also my best friend in the band.

HAVE YOU "MADE IT," AND HOW CAN YOU TELL?: Ummm...yeah, I'd say we've made it. We haven't made the goals that we've set for ourselves, but about 85% of the people have heard of who Anthrax is, so I guess that's making it. Every kid's dream is to have gold albums and to play in front of a lot of people live, and we've done that already. Hopefully this year will take us to the next plateau, and we can play in front of more people, and then have a double-platinum album.

WHAT'S YOUR MOST PRECIOUS MEMENTO?: We have a lot of pets—a dog, a bird. My wife, my car, my car stereo. Those are my hobbies. If I had a Ming vase, that would definitely be it!

WHAT'S YOUR MOST "SPINAL TAP" EXPERIENCE?: I've gotten lost backstage—the typical way. Usually, ten seconds before we're about to go on, Frankie says, "I've got to take a leak." Of course he can't be the only one, so I take off with him, and we've gotten lost numerous times. You know how to get back, but since the show is starting, they've locked the door and locked you out. You're pounding on the door with your guitar on, and no one can hear a thing, 'cause the intro tape is blasting. †

By Katherine Turman

Gene Ambo

JOEY BELLADONNA

FULL-METAL MOUTHPIECE

NAME: Joey Belladonna.
BIRTHDATE: 10/13/60.
BIRTHPLACE: Oswego, New York.
WHAT WERE YOU LIKE AS A CHILD?: My aunt says I was as brat. I was shy and quiet, but probably sassy. I played a lot of hockey in the yard, and we broke a lot of windows.
HOW DID YOU GET INTO ROCK 'N' ROLL?: I like the drums. I remember looking at them in the Sears catalog! I played with bands throughout high school, and I started singing and listening to Beatles and old, good-time rock and roll. Music just took over. I was going to go into semi-pro hockey, but music was too dominant for me.
WHAT ABOUT YOUR EARLY BAND EXPERIENCE?: I played clubs for six years. I'm the only guy in the band that's paid any dues at all. I did six nights a week, traveling all over the East Coast, roadie-ing and playing, 35 songs a night. I was in a band called Medusa, and we have a song called "Medusa." That was my first lead-singing band. Then I was in a band called Megaforce, which is funny, 'cause we have a company called Megaforce. The first original band I was in was called Bible Black, which was the guys from the first Rainbow album. I played in that band for three months.
WHAT SETS ANTHRAX APART FROM OTHER BANDS?: Charlie has some real cool ideas with regards to artwork. Everybody's their own kind of character. I think the band is really funny in our own way. Things like that really bring us together as a whole.
DESCRIBE THE OTHER BANDMEMBERS: Frankie: Mr. Clean, Mr. Late and very Italian! Charlie: He's an all-around great musician. Scott's awful smart and witty, a bright boy. He knows every date, every situation. Danny: Cars and guitars. As far as me, I'm laid back and take it day by day.
HAVE YOU "MADE IT," AND HOW CAN YOU TELL?: I say we've made it in certain areas, as far as the fans being loyal—in that sense, I feel we've made it. I don't feel I'm any Bon Jovi at all, and I don't really care if I am or not. I wouldn't mind being in a band that charted in the Top 20; but if I did that music, I would do it because I really loved doing it, not because I wanted to make money. I think a lot of people do it for the money. We do it because we love doing it.
WHAT'S YOUR MOST PRECIOUS MEMENTO?: Maybe my hockey mask. It cost $80, and it's an exact replica of my face inside. I've had it for so long. It's on my bed with all the puck marks on it. It's a face with nothing in it.
WHAT'S YOUR MOST "SPINAL TAP" EXPERIENCE?: In Germany, we were driving, backing out in a woodsy situation in our double-decker bus, and we'd had a few drinks one night—some more than others. Next thing you know, I was lying in my bunk, and we'd tipped sideways. We were stuck in mud. We had to get towed out. We were sitting there laughing. It was like being in the Twilight Zone. †

By Katherine Turman

Ulf Magnusson

TRIVIA QUIZ

Compiled by Julie Kennedy and Scott Ian

1. Which members of Anthrax are related, and what is the relation?

2. What now-multiplatinum band did Anthrax donate a refrigerator to when they came out to New York totally broke?

3. Which member of White Lion used to be in Anthrax?

4. Which Anthrax member owned a car with Anthrax license plates on it? BONUS: Where is that car now?

5. What movie soundtrack was Anthrax going to do before another band snagged it? BONUS: Name the band that got it.

6. What book is the song "Among the Living" based on? Hint: Scott Ian is a big fan of this author. The author is also a big fan of Anthrax's and even has some of their albums. BONUS: What record jacket did they thank this author on?

7. What does "ADI" stand for on the album *Among the Living*?

8. Name the original members of Anthrax who appeared on their first album, *Fistful of Metal*.

9. What pseudonym has Anthrax played under, and who thought of the name?

Mark Weiss/MWA

10. Which Anthrax member is obsessed with these famous blondes: Kim Basinger, Madonna and Michelle Pfeiffer?

11. Match the Anthrax member with their favorite band.

1) Scott	A) The Cure
2) Dan	B) Journey
3) Joey	C) Aerosmith
4) Charlie	D) Iron Maiden
5) Frank	E) Slayer

12. What is Anthrax's favorite non-musical cassette tape? Hint: It's a series of phone calls made to a bar. BONUS: Name the bar.

13. What famous rap trio was going to sing with Anthrax on their EP *I'm the Man*?

14. Which members of Anthrax do not read comic books?

15. What bill would Anthrax have loved to play on, but no one ever asked them to? Hint: It would have been perfect for their song "Indians."

16. When did the NOT man make his first appearance?

17. What studio was used to mix the *State of Euphoria* album and to record *Persistence of Time*? Hint: Jimi Hendrix built the place.

18. What does "AIR" stand for on the album *Spreading the Disease*?

19. Which members of Anthrax were in S.O.D.?

20. What are Scott Ian's and Joey Belladonna's real names?

QUIZ ANSWERS

1. Charlie is Frankie's uncle. (Charlie's sister is Frankie's mom!)
2. Metallica.
3. Greg D'Angelo used to play drums for Anthrax.
4. Scott Ian. The car was stolen.
5. *Nightmare on Elm Street Part III*. Dokken got to do the soundtrack.
6. *The Stand*, by Stephen King. They thanked him on *Spreading the Disease*.
7. "Arabian Douche Intro."
8. Neil Turbin (vocals), Danny Lilker (bass), Scott Ian and Dan Spitz (guitars), and Charlie Benante (drums).
9. Satan's Lounge Band. Scott thought of the name.
10. Frank.
11. 1-E, 2-C, 3-B, 4-A, 5-D.
12. "Red." The Tube Bar.
13. The Beastie Boys.
14. Joey, Danny and Frankie.
15. The Amnesty International concert.
16. In an ad for the album *Spreading the Disease*.
17. Electric Ladyland.
18. "Adolescence in Red."
19. Scott and Charlie.
20. Scott Ian Rosenfeld and Joe Bellardini.

Mark Weiss

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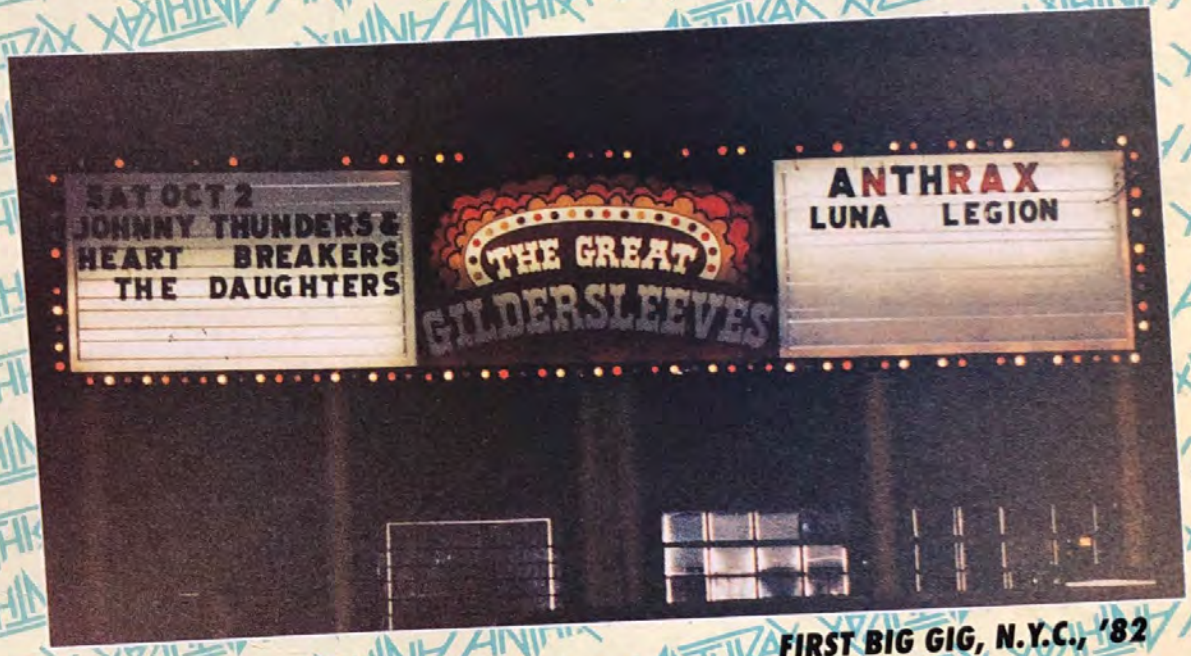
'83/'84

STUDIO 54, '85

SCRAPBOOK

What makes a magazine like this one really special is being able to see stuff you've *never* seen before. Much of what you'll see on the following pages comes directly from the personal scrapbooks of Scott Ian, Charlie Benante and Jonny Z. In the effort to make this *the* Anthrax collector's item of all time, they've generously donated rare clippings, private photos and other choice shit that gets you deep into the historical Anthrax experience. Check it out, NOT heads, 'cause you can't touch this anyplace else. Mosh on!

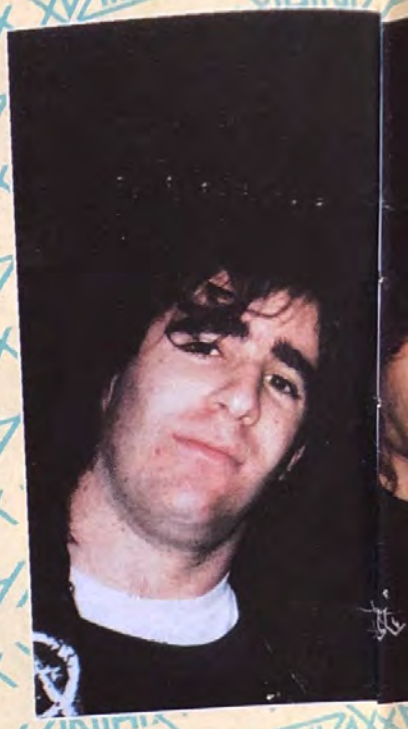
Compiled by Julie Kennedy



FIRST BIG GIG, N.Y.C., '82

WITH RAVEN '84

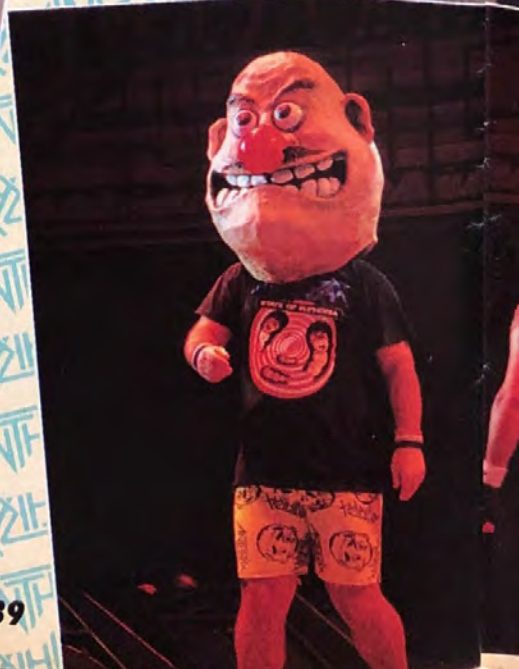
'86



CHARLIE AND FREDDIE, '85

SCOTT AND LARS ULRICH '84

SCOTT AND KIRK HAMMETT, LONDON '84



'89

SCOTT, CHARLIE AND JAMES HETFIELD,
CBGB '84

'86

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THE ORIGINAL LINEUP '82

LOS ANGELES '86

JAPAN '87

'90

KISS

JONNY AND MARSHA ZAZULA

MASTER MANAGERS

It's impossible to tell the Anthrax tale without including Jonny and Marsha Zazula, the husband and wife partnership who run the New Jersey-based companies CraZed Management and Megaforce Records. With an eye for raw talent—Metallica was an early discovery, and Anthrax has been a major success story—and a tough, honest, 24-hours-a-day working approach, they make both marriage and business work wonderfully well. "I'm the bull in the china shop, and she makes sure nothing breaks," is how Jonny characterizes their 12-year liaison.

The couple had been involved in various careers—Jonny was a musician turned financial planner, while Marsha was involved in marketing and advertising. Of course, both loved music—Marsha was a jazz fan, while Jonny characterizes himself as a "psychedelic freak," listening to the likes of Captain Beefheart, Roxy Music and the Grateful Dead.

The Zs' entree into the rock 'n' roll lifestyle came when they started a little record store in New Jersey with $180 in savings. The Zazulas turned Rock and Roll Heaven from a 21-record inventory venture into a profitable little business, even publishing a *Letters From Heaven* rock newsletter. From there came an easy segue into concert promotion, and Jonny and Marsha, now both 38, became recognized experts in the burgeoning New Wave Of British Heavy Metal arena, promoting shows by such bands as Motorhead and Raven.

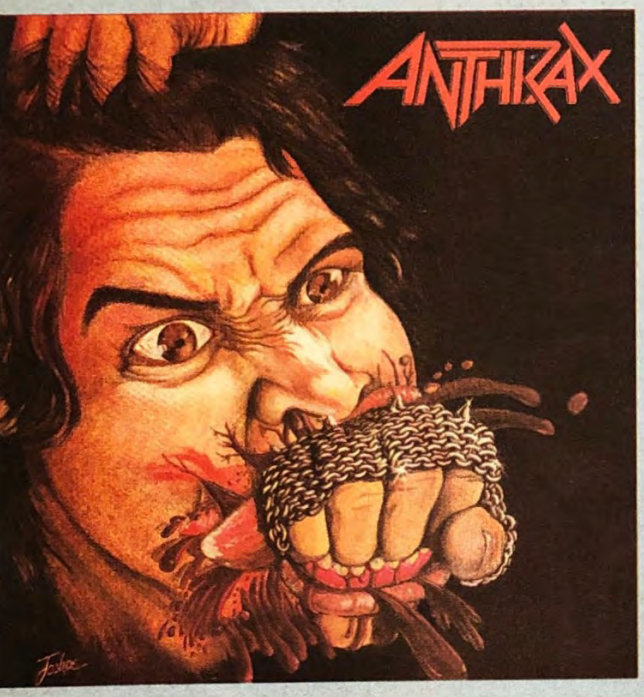
Of course record stores will have their regular clientele, and Jonny recalls Anthrax as "a bunch of guys hanging around, being helpful; but everywhere we turned, there they were, like ghosts, hanging around, chasing us with demo tapes!" The Zs were literally cornered before they decided to take the band seriously. "They followed me and my family into a House of Pancakes," recalls Jonny, laughing. "That was the last straw. That's when we said, 'We'll listen to this.' "

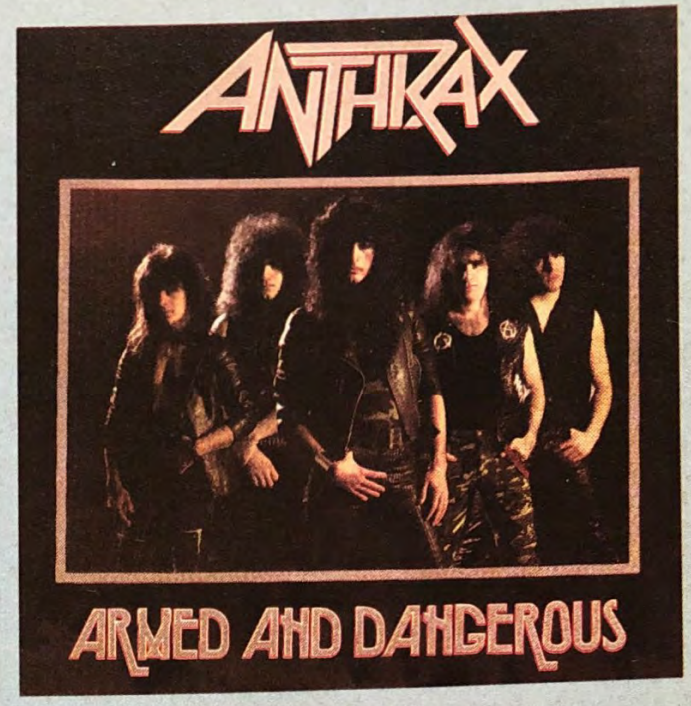
They listened, and loved what they heard. That lineup was minus both drummer Charlie Benante and guitarist Danny Spitz, but shortly after Danny joined, Jonny put Anthrax in the studio to record the Megaforce single "Soldiers of Metal." "We put out 2,500, in one day, and we blew it right out," recalls Mr. Z. From there it was "Let's see what we can do with an album," and the resultant *Fistful of Metal* gained Anthrax an even wider base of fans. Soon came the addition of Joey Belladonna and the release of the *Armed and Dangerous* EP and 1985's *Spreading the Disease* album, the first released on Megaforce/Island. "That took us to *Among the Living*, which really launched their career. Marsha and I set up the album in every country throughout the world. That's why it'll sell 70,000 in Italy, whereas most bands sell 2,000. This band is set up worldwide. They're now going to Australia and New Zealand for the first time," he explains. And thanks to Marsha's extensive background in marketing and advertising, she works hand in hand with Charlie on the band's merchandising and artwork, which is among the cleverest and most successful of any band around today.

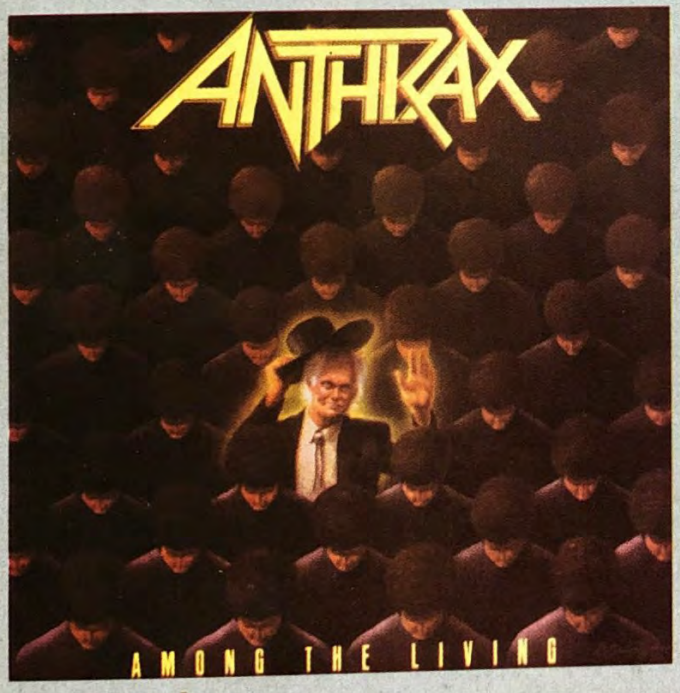
While work with Anthrax is rewarding and all-encompassing, other bands the Zazulas work with include Suicidal Tendencies, Mind Funk and Milc, all managed by CraZed, while the Megaforce Records roster boasts such artists as Testament, King's X, Overkill and Violence.

But the talented and no-bull boyz of Anthrax have been around since the beginning, and the loyalty between the Zs and Anthrax is powerful—and thanks in great part to the Zazulas' never-ceasing hard work and careful decisions on the biz end, Anthrax's career is climbing swiftly and steadily. "We talk 50 times a day," snorts Jonny of his loving and constant relationship with the 'Thrax dudes. "If there was only Anthrax in our life, that would account for about 20 hours a day, so I don't know how everything works," muses Jonny. "It's a miracle machine." †

By Katherine Turman







Fistful of Metal
(1984)—Megaforce Records MRI 469. Scott Ian, Dan Spitz/guitars; Neil Turbin/vocals; Dan Lilker/bass; Charlie Benante/drums.

Armed and Dangerous
(1985)—Megaforce Records MRS 05. Five-song EP. Dan Spitz, Scott Ian/guitars; Joey Belladonna/vocals; Charlie Benante/drums; Frank Bello/bass.

Spreading the Disease
(1985)—Island Records CD 90480.

Among the Living
(1987)—Island Records CD 90584.

I'm the Man (1987)—Island Records CD 90685. Six-song EP.

State of Euphoria
(1988)—Island Records CD 91051.

Persistence of Time
(1990)—Island Records LP 422-846 480-1; CD 422-846 480-2; Cassette 422-846 480-4.

SINGLES, IMPORTS AND OTHERS:

"Soldiers of Metal"
(1983)—Megaforce Records 7" single MRS-01. B/W "Howling Furies."

"I Am the Law"
(1986)—Island Records 7" single IS 316. B/W "Bud E.

DISCOGRAPHY

Compiled by Julie Kennedy

(1986)—Island Records picture disc PILPS 9865.

"I Am the Law" (1987)—Island Records 12" single IS 316. B/W "Bud E. Luvbomb & Satan's Lounge Band."

"Indians" (1986)—Island Records 12" single IS 325. B/W "Sabbath Bloody Sabbath"/"Taint."

"Indians"—Island Records 7" picture disc.

"Madhouse" (1986)—Island Records 12" single IS 285. B/W "AIR"/"God Save the Queen."

Among the Living
RIP PRESENTS ANTHRAX

Band"/"I'm the Man."

Statements of Euphoria (1988)—Island Records PR 2563. Interview record.

Fistful of Anthrax (1988). LP R28R-2025; CD R83R-20007. Japanese release of *Fistful of Metal*, with two added tracks from *Armed and Dangerous*, "Raise Hell" and "Panic."

"Make Me Laugh" (1988)—Island Records 12" single 12 IS 379. B/W "Friggin' in the Riggin'"/"Antisocial" (live).

"Antisocial" (1989)—Island Records PR 2654-2. CD single.

"Antisocial" (1989)—Island Records 12IS 409. 12" single, b/w "Parasite"/"Le Sects."

Penikufesin (1989)—Island Records. European EP with "Now It's Dark," "Antisocial," "Friggin' in the Riggin'," "Pipeline," "Parasite" and "Le Sects."

VIDEOGRAPHY:

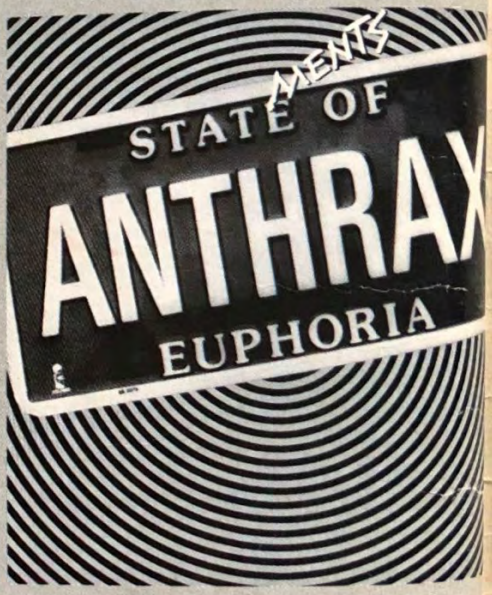
Oidivnikufesin
(1988)—Island Visual Arts. Recorded at Hammersmith Odeon, November 16, 1987.

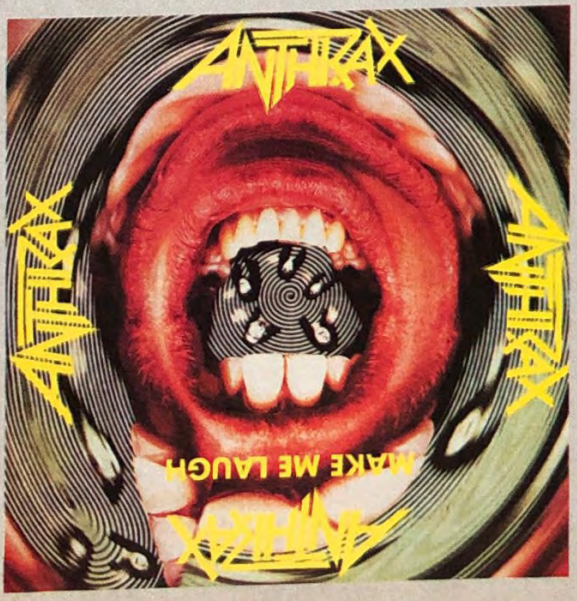
ANTHRAX
I AM THE LAW

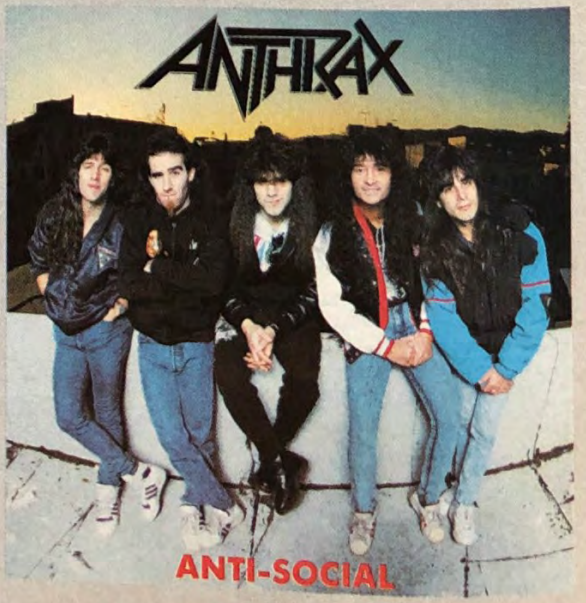
ANTHRAX
INDIANS
LIMITED EDITION
POSTER
BAG

ANTHRAX
MADHOUSE

ANTHRAX
Oidivnikufesin
N.F.V.


STATE OF
EUPHORIA
ANTHRAX


ANTHRAX
MAKE ME LAUGH


ANTHRAX
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